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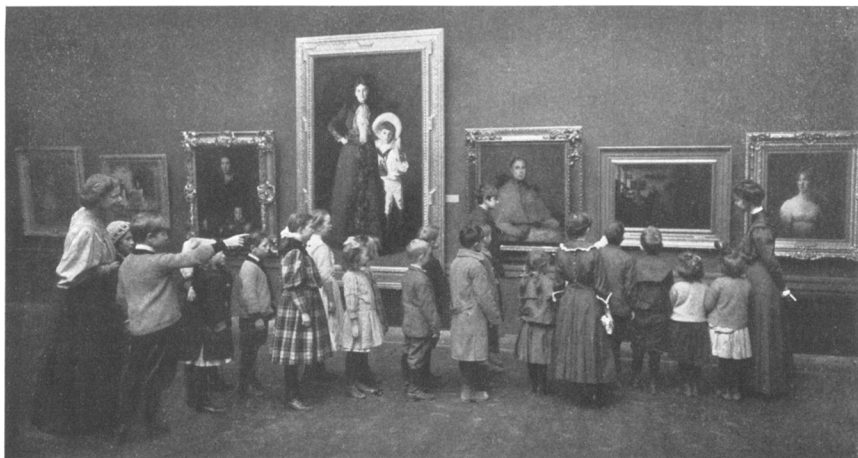
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the times of infancy and kept in a state of mental starvation during the period which follows — from maturity to old age — a state which is disheartening and unnatural, all the more because of the intellectual tastes which have been stimulated and partially formed by school life."

But Dr. Rea makes it quite clear that the museums are not sacrificing the grown-ups for the children. It is not because the education of the young is considered of more importance than the pleasure and

From the viewpoint of the schools, it has to do with the whole question as to the function of the department of public education. Shall the schools develop the child physically, mentally, morally, within a school building, when that is the true economy, and outside when that seems best, breaking down the traditional barriers which confined the teacher's work to drill in the three R's, using play, domestic work, the trades, art, music, science, literature, social functions, civic interests, vocational



A CLASS OF CHILDREN IN THE WORCESTER (MASS.) ART MUSEUM

profit of the mature that so much thought and energy are given to the educational side of its work by the present-day museum, but rather because of our awakened sense of duties and possibilities entirely unthought of before, which, indeed, until the era of the "public" museum, did not exist. The educational work of the museum is not done in the place of, or at the expense of its other duties, but in addition to them.

THE RELATION OF THE ART MUSEUM TO THE PUBLIC SCHOOL

THE subject of coöperation between such an institution as The Metropolitan Museum of Art and the public schools is a part of each of two much larger problems.

hopes, love of adventure, and going into libraries, museums, the homes, the streets, the parks, the shops, the woods, wherever material can be found fit for the purposes of this broad conception of education? Or shall the schools concern themselves chiefly with drill in the use of the tools of culture, reluctantly incorporating only those courses which the home and society thrust upon them, and leaving it to extra-mural agencies to establish those correlations with the human activities of both past and present which make of each individual a member of the social fabric?

Whether the Health Board or the School Department shall control medical inspection of school children, whether vocational guidance shall be vested in teachers or in voluntary organizations, whether the

Board of Trade or the School Superintendent shall appoint the instructors in the trade schools—these practical questions arising every day in some American commonwealth depend for their answer in each case upon the conception held as to the function of the school.

From the viewpoint of the museum, the question depends upon the conception held as to what are the legitimate functions of an art museum supported, in part, by public funds. Is such a museum chiefly concerned with the reception and care of objects of rare archaeological or aesthetic interest, to be enjoyed by the sophisticated and to be used by experts, or is its existence justified to the common citizen chiefly as it ministers to the pleasure and profit of himself and his children? A glance at the names on the list of trustees, at the type of persons employed, at the magnificence of the museum building, and the dignity of its appointments, produces the impression that here is an aristocratic institution unable, however willing, to take any efficient part in the initial steps towards the aesthetic culture of the masses.

Supposing that the teachers are ready to interpret broadly the mission of the schools, and supposing also that the museum administrators view seriously their duty to the children of the city, there are four sources of difficulty to cope with in establishing fruitful coöperation.

In the first place, the teachers themselves do not know how to handle the problem. They do not know the resources of the museum; they are ashamed to say so; and they do not know how to overcome their own ignorance without fully confessing it. They fear the handling of classes in the streets and in public conveyances. They are afraid of lacking tact and wisdom in gaining the approval of principals and superintendents, and in getting the consent of parents to an innovation. And above all, they see no palpable profit to be gained by all the effort involved, since the results of such work have not been standardized. It does not take long, even in a system so necessarily involved in red tape by its very cumbersomeness as is that of New York, for any new educational shibboleth to find

a place in the evaluation of class room work. One teacher, whose class was being examined by a superintendent previous to her recommendation for promotion, peeped into his note-book when he was called from the room and read among the captions, "How much does she use apperception?" It is not yet matter of teachers' gossip that one of such questions is, "What profitable connection has she made with The Metropolitan Museum of Art?" When a place is found for such a question, the Museum will find its pay-roll for docents seriously increased.

In the second place, the museum knows little or nothing about public school conditions. Knowing thoroughly its own rich resources, it does not know the needs which it is so well able to meet. And especially it does not know the void in the minds of the teachers or how to fill that void without patronage or other offense.

Thirdly, there is the public. In every political purlieu lurks a protestant of progress eager for a catchword which may provide a useful headline in criticism of the schools. For, to paraphrase Shakespeare, "Your schools are your great wasters of your public moneys." It is not easy to fret the taxpayer with the cost of such evident conveniences as water, light, sewers, street-paving and the like, but the spending of millions upon such "fads and frills" as manual training and physical culture (it was a Mayor of New York who asked what was the difference between these two branches) may easily be exploited as woeful waste, since few taxpayers know anything of their value. It was reported some years ago that a school superintendent of Pawtucket lost his position because he caused a live chicken to be introduced as a means of instruction into a first grade class. The school authorities who dare inaugurate any progressive movement in education know that they are offering opportunities to the petty politician who himself desires control of school patronage or of such preferment as the schools provide. School physicians and school nurses are well established in New York, but it is only a few months since a member of a suburban school board, himself a college graduate,

could be heard daily upon commuters' trains chanting, "No, no! No school physicians, no school nurse. We will confine ourselves to reading, writing, and arithmetic, and let the mammas call the doctors." The public is likely at any moment to frustrate the best-intentioned collaboration between the museum and the teacher.

Finally, there are the parents. The parents are not the public, although many of the public are parents. Sometimes a father, less often a mother, forgetting that he was educated differently from his own parents, awakens to the fact that his child is getting an education different from his. Then he puts to his child some more or less unpractical test, such as "Name the capitals of the original thirteen states," or "*Spell kiln, separate, eleemosynary, gauge,*" and he writes a letter to the superintendent, or the daily press, or addresses a parents' meeting upon the folly of teaching art appreciation to a boy destined to be a plumber, and the wickedness of leaving him uncertain as to the capital of Vermont.

It will be noticed that among the difficulties to be met with, no mention has been made of the children themselves. In fact, there is no difficulty there. A child can be taught anything by any method. With joyful kindness he sheds what he does not want, accepts what he can use, and finds mental and moral pabulum in every subject offered him—Greek roots, nature myths, folk-dances, or phonics. The universe is his to explore, discard, or enjoy. Be sure he will use the museum also as he lists. What is done for him in any branch of instruction corresponds to the opening of a door into some new world. Those whom it attracts will go in and out.

Supposing that the museum understands what are the needs of the schools, and that the schools desire what the museum has to give, that parents appreciate the value of culture in art appreciation for their children, and that the public has good will toward and confidence in both institutions, then the problems of both are—methods and devices.

No teacher can well impart what she does not know. And a teacher can hardly possess any knowledge so recondite that she

cannot make it valuable to her class. So the first step, logically, for the schools, is the instruction of the rank and file of the teachers in art appreciation, in those features of the applications of art to industry which bear most directly upon the present work of the schools, and in such phases of art as illuminate and adorn the subjects of history and geography.

On this basis art museums sometimes offer courses of lectures or art instruction free, and they are frequently surprised and pained to get little response from the teachers whom they hoped to benefit. A very short course in pedagogy would show them their error.

The instruction of teachers in art by the museum should originate, not in an offer from the museum, but in a request from the teachers. And nothing that the museum can do will bring about such a request in anything but perfunctory shape.

Teachers are not indifferent to opportunities for getting the knowledge that their pupils need. But they gauge this need, not by the value of the subject to the later happiness and success of the children, but rather by its value in meeting the demands of the superintendent's office.

Psychologically, then, the place to begin is not by instructing the teacher, but by putting the subject into the curriculum—not the printed, but the actual curriculum—that course of study which is really followed by all teachers, because its results are investigated and rewarded.

Suppose that a member of the Superintendent's staff is entering a class room, to begin quizzing the class upon its recent work—as is his right and duty. "What are you studying in geography?" says he. "Egypt," respond the children. "Ah," says he, "Egypt. How does the climate of Egypt compare with that of New York?" "Dryer." "Yes. How can you prove that by the Egyptian obelisk?—By the way, how many of you have seen the obelisk? Only ten? You must have entered the art gallery from the east. What did the old Egyptians believe about a future life? How many here have seen a mummy? Why, Miss Brown, have you finished your instruction on Egypt without visiting the Metropolitan?"

In another class the supervisor asks: "What have you been reading?" "How Cedric became a knight." "Yes, it is an interesting poem. Read it to me. What was a knight? How did a knight dress? Who has seen any armor? Only two? Have you never visited the Metropolitan Gallery?"

In a third class he asks: "Where do we live? In what state is New York City? In what country? On what continent? Have white men always lived here? Who has seen an Indian? Where? What white man discovered America? Where is there a statue in honor of Columbus? How many have seen it? Then you haven't been to Central Park yet?"

Meanwhile the art supervisor is teaching ten classes gathered in the school auditorium, by means of a lecture, with lantern slides. His subject is "Artists who Love Animals," and he includes several pictures of sheep, among them that by Schenck in the Metropolitan. When the light is admitted after the views have been shown, he asks, "How many of you have seen the originals of some of these pictures? Twenty? Which did you see? Where? Who took you? Did you all see them with Miss Smith? In what grade? Good for you, Miss Smith! Some of the rest of these teachers better do some sight-seeing, Mr. Jones." And he turns to the principal. "It will pay them."

"I'll see to it," says the principal. "We have taken two classes to the Aquarium and one to the Bronx," he adds, to prove his progressiveness.

With a number of notable and creditable exceptions, it is only such teachers as find that they need knowledge in order to meet requirements who will apply to the museum for instruction, and the need is created by the supervisory corps. This is not to the discredit of the teachers. When one has a limited amount of strength or time, it is perforce put where it counts most.

The method, then, should consist of a demand upon the schools by their supervisors, a request to the museum by the principals and teachers, and a response by the museum.

Wherever the teacher or the museum

takes the initiative, it must be, in its effect upon the whole situation, an experiment, calculated to prove the advisability of general adoption. But it is upon these single experiments that the choice of devices must depend.

Museums in various parts of the country employ a number of devices in this work. The Cincinnati Art Museum gives sets of reproductions of its features to the schools; these are studied under the supervisor, and the visit of the class to see the originals follows a rather intensive study of the copy. The Boston Museum of Art gives lessons to groups of teachers, accompanied by an outline which each teacher, in her turn, uses when reproducing the lesson for her class. The curator of the Art Museum of Toledo, Ohio, collects many classes of one grade in his auditorium, gives them a demonstration of the use of the potter's wheel in the first half hour, then sends them through the gallery to follow definite directions in the study of a special pottery exhibit, and has returns in the form of papers written, also to cover definite points, on their return to school. At Indianapolis the association of art supervisor and museum instructor is so close that the children regard the work which they do at the museum as a part of their regular program. They have a room into which specimens germane to the month's work in art are collected, and a closet containing sketching materials on wheels which enables them to gather in any part of the gallery and paint or draw with a minimum of time lost.

The situation in New York is disadvantageous because of the colossal size of the two institutions which have to coalesce in the work. To take all the classes in the public schools to the museum even once in the school life of each child would involve a great expenditure of time and money. To focus the attention of a class upon a few objects, so as effectively to teach a few points amid the bewildering multiplicity of the surrounding collections demands great teaching skill on the part of the museum staff.

The ultimate solution will probably lie in supplementing the infrequent visit to the

main museum by more frequent visits to branch museums established in various neighborhoods—perhaps in school buildings as has been lately done at the Washington Irving High School. And these visits will doubtless in turn be supplemented by the loan of material from the museum for use in preparing the pupils to profit by their visits.¹

In this or some other way, New York will solve the problem of training her enormous population to use for profit and pleasure the unrivaled opportunity furnished by the treasure house of The Metropolitan Museum of Art. The outcome is assured by the progressive spirit and the ability for which both the schools and the museum are noted. It will be achieved when the supervisors of the schools unite to demand from the teachers results which can be gained only with the help of the museum. The working out of details in New York will be eagerly watched by school and museum authorities both here and in Europe, for the problem is a universal one. England and Germany especially are at work upon it, and many cities in America are alive to it.

Though widely discussed, it is, however, so new a matter of practice that every lesson given, or device used, hastens materially the solution. To those teachers and members of the museum staff engaged in fostering the movement, who find the untrodden path beset with difficulties, this thought should be an incentive.

LOUISE CONNOLLY

PICTURES IN PUBLIC LIBRARIES

DURING the past twenty-five years, libraries have come to include in their equipment collections of "pictures" which are used for reference, for lending to schools, clubs, and individuals, as books are lent, and in groups for exhibitions in connection with lectures given in the library buildings. In some libraries these collections have attained large proportions and considerable value, with rooms to themselves, catalogues, and corps of assistants to look after their mounting, cataloguing, and circulation.

¹ This summer the Metropolitan Museum lent 78 pictures to the Municipal Gallery in the Washington Irving High School.

Such picture collections embrace all sorts of subjects—geography, travel, history, biography, natural history, and science—and in most of them particular attention is given to reproductions of paintings, sculpture, architecture, and the decorative arts. Some libraries, the richer ones, include in these collections photographs in large and small sizes by important firms of photographers, like Braun, Clément & Company, The Detroit Publishing Company, etc.; a few have collections of engravings and etchings; but the greater number of them are content to assemble reproductions, published in sets or singly, like the Perry pictures, illustrations from portfolios, or cut out of books and periodicals, or culled from the multitude of sources made available by the half-tone and other cheap processes of reproduction.

In some sections there is in operation a system of inter-library loans, as in New England, through the activities of the Library Art Club, organized in 1898 for the purpose of circulating for exhibition pictures for educational purposes. This Club has, at the present time, a membership of eighty libraries and in 1912-13 its eighty-one exhibits were circulated 1,082 times. These exhibits comprise collections of pictures, photographs chiefly, with some half-tones and colored prints, and cover such subjects as Assisi (58 photographs), China (83 photographs), Corot (97 photographs), Dürer (130 photographs), Egypt (78 photographs), Italian Art (216 photographs), etc.

Many of the larger libraries, particularly in the eastern cities, are content to have their collections embrace material of the nature described, because of their proximity to museums where original works of art are to be found. The attitude of such libraries is expressed in an article on the Providence Public Library, published in the Providence Magazine for March, 1914, which says:

"So far as this third division of the subject is concerned, it is to be remembered that it is not well for a public library in a city which contains a valuable art museum, such as that of the Rhode Island School of Design, to compete with the museum, in